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THE INTRODUCTION OF THE FOREIGN DRAMA
OF IDEAS INTO AMERICA
(A Brief Survey)

by

Charlotte Lafever

Presented in partial fulfillment of the
requirement for the degree of
Master of Arts.

State University of Montana

1932

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TABLE OF CONTENTS

	Page
Foreword	
Introduction: Condition in the Theatre from 1890 to 1910	1
Chapter I. Productions of Foreign Drama of Ideas	8
1. By Theatre Companies	
2. By Actors and Actresses	
Chapter II. American Magazine Articles on the Foreign Drama of Ideas	24
Chapter III. Critics of the Foreign Drama of Ideas	43
Chapter IV. Translators of the Foreign Drama of Ideas	60
Conclusion: The Significance of the Introduction of the Foreign Drama of Ideas	63
Appendix: List of Productions	
Bibliographies	

#

THE INTRODUCTION OF THE FOREIGN DRAMA

OF IDEAS INTO AMERICA

(A Brief Survey)

Foreword

The purpose of this paper is to show what the principal forces were that introduced the foreign drama of ideas into America and how they served as such in a survey of this movement in dramatic literature. Such important books as Winter's Wallet of Time and Shadows of the Stage, and Mencken's early (1903) book of criticism on George Bernard Shaw have been unavailable. The material was gathered from various books on the American theatre and from magazine articles. The first several volumes of The Dial and Poet Lore, both of which took an active interest in the early introduction of the foreign drama of ideas, have not been available.

Because the British drama of ideas written by Arthur Wing Pinero, Henry Arthur Jones, and George Bernard Shaw did not arouse controversy as did the continental drama of ideas, and because it did not have to overcome the "indifference of a public which did not readily take to plays in a foreign idiom",* the plays were introduced naturally and easily, and fewer articles appeared in American magazines defending or opposing them. Even William Winter, the most puritanic critic, found little to object to in the plays of Jones and Pinero. Furthermore, Jones and Pinero, being

* Walter Pritchard Eaton's letter to the writer.

English, knew how to adjust their portrayal of social conditions to a British audience; and Shaw in his early years was not taken so seriously, as a social critic, as he is to-day.

Between 1890 and 1906 only nine articles on Shaw, four on Pinero, and one on Jones are listed in Poole's Index from American magazines. Out of the nine on Shaw, three brief comments in The Independent, merely mentioned the productions of his plays, two in the Cosmopolitan and one in The Arena were unavailable, one in The Outlook contained general biographical material; and the other two are considered here. Two on Pinero are considered in this paper; the other two on Pinero and the one on Jones were reviews of productions in The Critic, by John Rankin Towse, with no criticism of the plays as dramas of ideas.

Introduction

The leading revolutionary dramatists assisted by the "drama of ideas" theories are Ibsen, in Norway; Strindberg, in Sweden; Gorki and Tolstoi, in Russia; Hauptmann and Sudermann, in Germany; Schnitzler, in Austria; Hareld, Ibsen, and Hareld, in France; Sir Arthur Wing Pinero, Sir Henry Arthur Jones, and George Bernard Shaw, in England. The forces which served to introduce the plays of these authors into America were the producers or actors who were responsible for their being seen on the stage; the magazines which sponsored articles about them; the translators who gave English versions to be published and played; and the critics who discussed and either accepted or rejected their work. In order to understand the conditions in America which may have affected the introduction of the foreign drama of ideas, it is necessary to know, first, what plays they were accustomed to seeing, and, second, what plays they liked or disliked as a social group.

I.

The main types of plays presented before the American public will be shown in a discussion of the Theatrical Syndicate and what it produced; the use of the dramatized novel; what a leading American periodical

considered the best plays; and the influence of the great English players on American actors.

Not until the first half of the nineties did the introduction of foreign drama of ideas into the theatres become a matter of public interest, though "occasional experimental performances" of Ibsen were given in Boston in the late eighties. By the time the theatre managers became well enough acquainted with the foreign drama of ideas to present it for public performance, thirty-seven of the largest theatres in New York, Boston, and Philadelphia came under the control of the Theatrical Syndicate, 1896, which was definitely opposed to production of serious foreign drama. As it was organized for commercial purposes solely, it produced only the foreign dramas that had had especially remarkable successes abroad. The only four serious plays by Continental dramatists which were given regular production by the Syndicate, up to 1902, were Ibsen's Catherine, produced by Charles Frohman; Hauptmann's The Sunken Bell, by E. H. Sothern; Hostard's Cyreno de Bergerac, by Richard Mansfield, and L'Aiglon, by Charles Frohman. Norman Hapgood, who records stage history in America from 1897 to 1900, says that the Syndicate "did not try to reproduce the successes of Sudermann, Hauptmann, or Ibsen, or to encourage in any way the sterner aspects of the drama".¹ Most popular among the French "successes" played by the Syndicate

1. Norman Hapgood, The Stage in America. 1897-1900. (New York, 1901), p. 35.

were the "well-made" plays of Sardou. The comedies and melodramas of Henry Arthur Jones, Arthur Wing Pinero, Sheridan Knowles, Dion Boucicault, Lord Lytton, of Great Britain, were successfully produced. Augustin Daly's adaptations and productions of the German farce comedies were popular throughout his career as a producer, 1885 to 1900. James Barrie's Little Minister, Peter Pan, and Alice-Sit-By-the-Fire, produced by Charles Frohman, drew large houses around 1900. As the Syndicate controlled all the important theatres in New York, Philadelphia, and Boston, it could dictate what was to be played in those theatres. Actors and actresses either had to play the "popular" plays or give their plays in a small, uncomfortable theatre. By 1900 only Mrs. Fiske among the prominent actors and actresses refused to play in Syndicate houses. Not only did the Syndicate control the theatres but they "had a corner on the plays of foreigners and established American authors - Barrie, Jones, Pinero, Gillette, and Fitch".² Even George Bernard Shaw expressed his unwillingness "to displease that aggregation".²

Of the two American dramatists, Fitch and Gillette, who were considered "established", Fitch was by far the more popular and more prolific. Fitch's first play was played by Richard Mansfield in 1890 and remained in his repertory for many years. Other of his plays were produced with such famous players as Maudie Adams, Otis Skinner, Helena Modjeska, Julia Marlowe, Olga Nethersole, Ethel Barrymore, Beerbohm Tree, and Annie Russell. At

2. Hapgood, op. cit., p. 34.

least twenty-eight of his plays or adaptations were played in America between 1890 and 1901. Of William Gillette's plays the three which enjoyed longest popularity were Held by the Enemy, Secret Service, and Sherlock Holmes. The number of original plays by American dramatists, even by Fitch, was small compared with the number they adapted from English, French, and German plays.

The dramatized novel was used extensively by all companies and all actors. In 1900 the dramatized novel was at its height. In 1902 there seemed to be no decline in its popularity. Daniel Frohman, producer, said its "tendency...is antagonistic to good dramatic art but it keeps the theatres filled."³ Some which received outstanding performances were Becky Sharp, When Knighthood Was in Flower, Rip Van Winkle, Beausaire, The Light That Failed, David Harum, Uncle Tom's Cabin, Alice of Old Vincennes, and The Prisoner of Zenda. The Prisoner of Zenda type of romance was "going out in a blaze of glory" just at the time the "new realism was edging in".⁴

An article in The Arena, 1901, gives as the best plays and best acting of the time: Mrs. Fiske in Becky Sharp; Sarah Bernhardt and Coquelin in Cyrano de Bergerac and L'Aiglon; Joseph Jefferson in Rip Van Winkle; James Herne in Sag Harbor; E. H. Sothorn in Hamlet; Richard Mansfield in Parisian Romance. Sheridan's School for Scandal and Rivals

3. Mark Sullivan, Our Times (3 vols., New York, 1927). I.

4. Ibid., Quoted from Walter Pritchard Eaton.

and Goldsmith's She Stoops to Conquer were often used by stars and large stock companies with remarkable success. These were the accepted plays of the better type. For light entertainment Charles Hoyt's farces, such as The Brass Monkey, A Texas Steer, and A Day and A Night in New York, satisfied the taste for good-humored, frank, and vulgar - in the sense of "common" - wit. Weber and Fields' "horse-play" and broad American humor gained great popularity rapidly. Musical farce-comedies, like Fiddle-dee-dee and Floradora with Lillian Russell, had exceptionally long runs. The French (Fiddle-dee-dee was taken to Paris) found these musical comedies shocking, just as the Americans found the French realistic drama shocking. But the Americans were fond of this "genuine American humor" and Weber and Fields conducted the "most popular high-priced playhouse in New York".⁵

The drama acted by the two great English players, Henry Irving and Ellen Terry, determined to a great extent the repertoires of Edwin Booth and Richard Mansfield, America's leading actors. James Huneker, New York Sun critic in 1902, says that America took her "dramatic fashions" from England, and "great was the name of Clement Scott".⁶ Scott, English dramatic critic, was opposed to the "Ibsen movement". Henry Irving's repertory included, besides such melodramatic roles as Mathias in The Bells, Dubosc in The Lyons Mail; Napoleon in Madame Sans-Gene; and Robespierre in the play by that name; a great variety of Shakespeare parts including Hamlet, Macbeth, Shylock, Malvolio, and Benedick. Edwin Booth,

5. Hapgood, op. cit., p. 101.

6. James Huneker, Steeplejack (New York, 1909). Clement Scott was the author of Drama of Yesterday and Today (1899).

American actor, 1833 to 1893, played the same type of roles; he had eleven Shakespeare plays in his repertory. Richard Mansfield and E. H. Sothern, who were still playing in 1908, acted in many Shakespeare plays, but breaking away from the Irving traditions toward the latter part of the period, produced a few of the dramas of ideas. Shakespeare's plays, especially the comedies, were used successfully by Augustin Daly's stock company - out of two hundred and twenty of one season's performances, eighty-five were plays by Shakespeare. Toward the turn of the century fewer companies depended upon Shakespeare, Sheridan, and Goldsmith for their more intellectual drama. But when the first attempts to act serious foreign drama were made, the actors were as unaccustomed to the plays and how to act them as the audience was to seeing them. They had to be taught how to act these plays "properly and naturally" before the public could appreciate them. When the Ibsen plays were first acted the players bored the audiences by trying to make them conscious of the "symbolic meanings". It was only when the plays were acted for their "emotional and dramatic value" that the public enjoyed them.

II.

The fact that the American public was so unaccustomed to the discussion of social and moral problems on the stage that the naturalistic drama of ideas seemed "morbid and immoral" was accompanied by a general aversion toward the discussion of the "morbid and immoral", which was much stronger in America than abroad. The foreign drama of ideas treated topics on which "Anglo-Saxons avoid discussion". This great repugnance toward seeing

"pathologic subjects" and social problems presented on the stage found expression in William Winter, who spoke of the drama of ideas as "decadent drama". James Huneker, who fought for the introduction of the drama of ideas into America, recognized this condition, which he calls "our optimistic sense...of being better than our neighbors", as a force which would prevent the acceptance of the foreign drama of ideas. Huneker observed that Americans came to the theatre "to be amused and not to have their nerves assaulted". There was an attempt to suppress Hauptmann's Hemlock in New York in 1894, because the authorities found it irreligious. When Shaw's Man's Man was put on the stage, 1905, it was suppressed by the police after its first performance. The New York papers called it "revolting in theme" and "poisoning poison placed on the stage with cynical effrontery".⁷ The American public and critics had a genuine dislike for the pessimism and cynicism in the drama of ideas. They could be "pessimists in politics" and "realists in business", but they wanted "optimism in the theatre" and "idealism in love".

Note: Further evidences of the national prejudices toward the discussion of social and moral subjects on the stage will appear under "Magazines" and "Critics".

7. Sullivan, op. cit., Vol. II, p. 647.

Chapter I. Productions

1. Theatre Companies

The Irving Place Theatre, under the direction of Heinrich Couried. All productions were in German.

The Irving Place Theatre was directed by Heinrich Couried, a German who came to America in 1878 to manage the Germania Theatre.⁸ In 1879 he became director of the Thalia Theatre, and in 1892, director of the Irving Place Theatre. During his management of the Irving Place Theatre, 1892 to 1903, he produced more classic dramas than any of the English-speaking companies and the acting in his productions was the "best average acting in any American playhouse".⁹ Although the plays were given in the German language, they never lacked audiences. Educated Americans, and dramatic critics, as well as Germans, attended these performances. Walter Pritchard Eaton, James Humecker, and Norman Hapgood mention attending early performances at the Irving Place. The program was changed often, and a great variety of plays was given. This variety gave the actor an opportunity to perfect his acting ability. The players were so nearly of equal ability and the production so directed that no part suffered as parts often did under the "star" system then at the height of its vogue. The settings and accessories were never elaborate, so that if the play did not draw a large audience, the company did not lose much money. Yet even so it was found necessary to give popular

8. Dictionary of American Biography. "Heinrich Couried".

9. Hapgood, op. cit., p. 134, 135.

musical comedies occasionally to defray expenses. Conried himself was a master director of both dramas and music. His work was so successful that he was made director of the Metropolitan Opera House in 1903. He had an active part in organizing the New Theatre, which opened in 1910, a year after his death. The Irving Place Theatre under his direction was called by Norman Hapgood, dramatic critic, 1900, "our only high-class theatre".

In 1889 this company gave the first public performance of an Ibsen play, Pillars of Society, in New York, the only earlier ones being "occasional experimental performances" in Boston in the eighties.¹⁰ In 1896 it gave performances of Doll's House, Ghosts, and the first performance of The Wild Duck; in 1897 the first performance of Rosmersholm; and in 1905 the first performance of The Lady from the Sea. These Ibsen plays were revived occasionally for single performances. Out of the seventeen Ibsen plays produced in America from 1889 to 1910 this company gave six.

This Theatre was more active in the production of the German plays of Hauptmann and Sudermann. The plays of each were given here in almost all instances before their production in English. Before Sunrise and Hannele by Hauptmann, were given in, or shortly before, 1894. Conried's production of his Weavers, 1895, was the only American production of the

10. William M. Payne, "Peer Gynt", in The Dial, 41:309.

play until 1915, when it was given by Emanuel Reicher in English at the Garden Theatre and failed. The Sunken Bell was presented in 1897 with Agnes Sorma in the part of Rautendelain. Hapgood found this presentation "far superior to the more elaborate ones"¹¹ given in 1899 by E. H. Sothorn with Virginia Harned in the leading role. James Huneker, too, comments upon the excellence of the Irving Place production and especially upon Sorma's "delicious, naive, and plastic version of the nymph". Adolph Soussanthal, a visiting "star" from Germany, drew much praise from the critics for his playing of Teumister Henschel in 1899. Moreover, Hapgood testifies that the Irving Place Company "played right up to the standard required by such acting as that of the star". Colleague Crampton was given in 1895 and Lonely Lives in 1898. Of Sudermann's plays four, Sodom's End, Happiness in a Nook, Fritschgen, and Flower Boat, found their only American production by this company, and three, Magda, St. John's Fire, and John the Baptist, first production. Of Hauptmann's plays, the Irving Place Theatre gave seven out of the eight acted in America from 1894 to 1907; of Sudermann's it gave eight out of ten acted between 1893 and 1906.

This theatre's performances of Gorki's Lower Depths, or Night Refuge, in 1902, 1903-04, and 1905, were the only performances of that play in America before 1911, when it was given by Arthur Hopkins in English.

11. Hapgood, op. cit., p. 224. "The production of this play at the Irving Place was bare in scenery, lights, and music compared to the English version,...its infinite superiority was in no way diminished, but rather increased. The star idea affected the force and meaning of the play."

Productions of Schnitzler's plays depended at first upon this theatre. Liebeslied, translated as Light o' Love, Flirtation, or The Reckoning, was given in 1896, and not until 1905 was it given in English. The Green Cockatoo and Last Masks were given in 1907.

In 1903-04 it gave the first production of a Brieux play, The Red Robe, and the first American performance of Maeterlinck's Monna Vanna.

A few performances of Tolstoi's Power of Darkness were given in 1903-04.

After Conried began to devote his efforts toward the production of opera, 1904, the Irving Place Theatre lost much of its excellence in both the presentation and choice of plays. But during the years it prospered, Conried showed the American public and theatrical world the superiority of a repertory theatre run on the same plan as the Comédie Française.

The American Academy of Dramatic Art, under the direction of Franklin Sargent.

In 1884 Franklin Sargent organized the American Academy of Dramatic Art, "America's leading school of acting".¹² Although this company was a pioneer in producing some of the greatest of the dramas of ideas, the students' adaptations and acting were so poor that little advance in the

12. Hapgood, op. cit., p. 219.

in the popularity of the plays was made. In 1891 they gave the first English performance of Pillars of Society; in 1905 Sudermann's Honor; and in 1902 Hauptmann's Loosely Lived. They gave the earliest productions of Maeterlinck's The Intruder and The Blind in 1895 and 1894 respectively, and in 1896 his Interior and Alladine and Palomides. Their presentation of Tolstol's Power of Darkness, 1900, earlier than the only other two productions until the Theatre Guild's in 1920, is described in Haggood's Stage in America. Only parts of the first three acts were played; the translation was "too correct to portray the idea of dense ignorance in the speakers", the character of the "admirable Akim" was made over; and Marinka was "improperly cast". Changed as it was from the original, the play made an impression of "tremendous power" on Haggood. He believed in a second performance the play should not be altered "out of respect either to false shame or to our dislike of the horrible".

The Independent Theatre Company.

The Independent Theatre Company came into prominence in 1900 for its productions of foreign dramas of ideas. John Blair, after his performance in Ghosts, 1899, was made director of the Independent Theatre, 1900, and during that year produced "John Blair's Course of Modern Plays" which included The Sunken Bell, by Hauptmann; The Master Builder, by Ibsen; The Storm, by Ostrovsky; and Il Gran Caccato, by Echegury. Les Tanneilles,

by Paul Hervieu, translated as Ties, was given in the same year but not under the direction of John Blair. Post Lore, 1900, comments on the Independent Theatre's "determination to capture New York" in spite of the "continued unfriendliness of the press" and the "indifference of the general theatre-going public".¹³ Hapgood states that Ties was "undoubtedly inferior artistically to many things seen at the regular theatres the same year".¹⁴ The Bookman comments on the "enviable prominence" Blair gained after his performance in Ghosts and John Gabriel Borkman.¹⁵ John Blair's acting was praised by William Dean Howells in Literature.

Although Augustin Daly's stock company did not produce any of the foreign drama of ideas, he was apparently interested in the new movement in Germany, for an adaptation of Sudermann's Honor by Jerome K. Jerome, made in 1892, was found among his manuscripts.

Julius Hoppe's Progressive Stage Society came into prominence for a short time around 1905 with its productions of Ibsen's An Enemy of the People and The Masterbuilder, and the first productions of Maeterlinck's The Death of Tintagiles and Schmitzler's Liebslei, all in New York.¹⁶

13. Post Lore, 1900. 12:95.

14. Hapgood, op. cit., p. 389-91.

15. Bookman, 1899. 9:388.

16. Barrett Clark, Continental Drama of Today (New York, 1914).

(I have been unable to find any comment on this Stage society.)

Clubs.

The Drama Committee of the Macdowell Club gave semi-public performances of Strindberg's Stronger and Pariah at the 48th St. Theatre, New York, in 1912. At these performances Edwin Bjorkman, the translator, gave an introductory address on Strindberg's work.

The Drama Committee of the Twentieth Century Club gave a production of Sister Beatrice, by Maeterlinck, in New York, in 1905.

Such small productions at matinees are insignificant when compared with the elaborate productions of the Sothorn-Marlowe Company, Mrs. Campbell, and Mrs. Fiske; however, it was such experimental matinees that served to make Ibsen known in the eighties in Boston.

2. Actors and Actresses

E. H. Sothorn's performances of the foreign drama of ideas began with his production of Hauptmann's The Sunken Bell, on his own responsibility, in Boston, 1899. Virginia Harned, a "star" herself, played with him as Rautendelein. The production was accompanied by music by Aimé Lachaux; the stage setting and costumes were elaborate. After playing it four times in Boston, Sothorn took it to New York, in 1900. The play was pronounced "a perfect artistic production", but although the play was well received as a "beautiful novelty", the theatre-goers found it too¹⁷ "foreign in style" to grasp the content.

17. Sullivan, op. cit., Vol. I.

In 1905 he produced Sudermann's John the Baptist, with his wife, Julia Marlowe. Julia Marlowe was highly praised for her youth, beauty, poise, charm, and her versatile acting ability; she was said to have the "best woman's speaking voice on the American or English stage"; the critics accredited her with having "every requisite for success in star parts on the stage".¹⁸ In the season of 1906-07 the Southern-Marlowe Company played D'Annunzio's Daughter of Jorio; Sudermann's John the Baptist; a revival of The Sunken Bell; and Maeterlinck's Joyseille in Philadelphia, Chicago, Boston, and New York. The brilliant acting of these two favorites of the theatre-going public must have caused large crowds to enjoy the performances.

Harrison Grey Fiske's activity in producing and Mrs. Fiske's acting in the foreign drama of ideas were centered in Ibsen. Mrs. Fiske's vibrant personality gave her acting the charm which excited the admiration of the public and critics alike. One enthusiastic critic said that Mrs. Fiske could "direct as much personality" and "excite as much emotion" with only the profile of her nose and chin projected beyond the edge of the wings as other actresses could "using all their resources".¹⁹ Harrison

18. J. B. Clapp and E. F. Edgett, Plays of the Present (Dunlap Society Publications, Ser. 2, 1899-1901).

19. Sullivan, op. cit., Vol. I.

Gray Fiske defied the counsel of one of the most distinguished critics who advised him to present Mrs. Fiske in Adrienne Lecouvreur or The Lady of Lyons, and gave Hedda Gabler. Mr. Fiske was the director of the Manhattan Theatre, not a member of the Syndicate. For the New York Dramatic Mirror he wrote: "Ibsen is the apostle of truth and his dramas mean something that is human."²⁰ The Ibsen dramas which they presented in New York are: Doll's House, with Mrs. Fiske as Nora, 1894; Hedda Gabler, 1903-04; Rosmersholm, with Mrs. Fiske as Rebecca, 1908; and Pillars of Society, with Mrs. Fiske as Lona Hessel, 1910. These plays were carefully cast and directed. Mrs. Fiske spent two years studying the character of Hedda. Three years were spent preparing for the presentation of Rosmersholm. Mrs. Fiske sought Forbes-Robertson, an English actor, to play Rosmer, but he refused because he "could not conceive of a successful commercial production" of that play.²¹ Her careful portrayal of these parts was rewarded by favorable criticism. James Huneker said that she "sounded every note on the keyboard of Nora Helmer's character". They were rewarded financially, as well, by their presentation of Rosmersholm, which ran for one hundred and ninety-nine nights with a profit of \$40,000. Mrs. Fiske was always eager to refute arguments that Ibsen, properly

20. Harrison Grey Fiske in the New York Dramatic Mirror, quoted in William Winter's "Ibsenites and Ibsenism", Harper's Weekly, 54:24.

21. Alexander Woolcott, Mrs. Fiske, Her Views on the Stage Recorded (New York, 1917). Ch. II, "Ibsen the Popular".

produced, was not popular in the theatre. In speaking of the reception of Romanschola in Chicago at the Grand Opera House, she said that she saw there one of the "most enthusiastic and cultivated" audiences that she had ever played before.

Mrs. Fiske's performance of Magda, 1899, was among the earliest in this country. She did not act in any other Sudermann drama, although this one play added to her reputation as a fine actress. Hapgood stated that Magda was the first performance which led him to do justice to "Mrs. Fiske's brilliant powers".

Helena Modjeska, an accomplished actress from Poland, though she received her early training as an actress in Russia, played Nora, or rather Thora, as the character was called in the translation, in Ibsen's Doll's House at Louisville, Kentucky, in 1883. This performance was even before William Archer had succeeded in getting that play produced in London. Apparently the "Kentucky Colonels" "did not make very much of it" for she did not repeat the performance.²² Modjeska also had the distinction of playing in the first English presentation of Magda in New York, 1893. In this performance Otis Skinner, a rising American actor, took the part of Colonel Schwarze, the father. The play remained in her repertory; she played it in Boston in 1895.*

*In 1896 two other great foreign actresses played Magda in New York: Eleanora Duse, in Italian; and Sarah Bernhardt, in French.

22. Eighteen-Eighties. Edited by Royal Society of Literature (London, 1930), p. 178.

early efforts to produce Ibsen in this country were made by Elizabeth Robins and Blanche Bates. Both were fine actresses, the former had played in Ibsen plays in London, but their presentations were given for cultural rather than for commercial purposes. When Robins gave Hedda Gabler in New York, 1898, before it had a recognized public performance. Her performance failed to interest the public enough to lead her "to continue contemplated Ibsen experiments".²³ Miss Bates gave the same play in Washington, D. C., in 1900.

Ibsa Goodfriend and Mary Shaw gave matinee performances of Ghosts in 1898 and repeated them later. Mary Shaw played Ghosts across the continent. Walter Pritchard Eaton, dramatic critic, places much emphasis on Mary Shaw's performances saying that "it was really the productions by Mary Shaw of Ghosts and then by Mrs. Fiske of Hedda Gabler which put Ibsen into our consciousness as a dramatist."²⁴

Mrs. Patrick Campbell, English actress of great popularity both in America and England, brought four of the dramas of Ibsen to America in the season of 1901-02. She was well-loved by the public; in all of her work "immensity" appeared to be the "vital and moving quality".²⁵

23. Haysgood, *op. cit.*, p. 212.

24. Walter Pritchard Eaton's letter to the writer.

25. Lewis Strang, Playwright and Plays of the Last Quarter Century (2 vols., Boston, 1903), Vol. II, p. 285.

She played Magda in Sudermann's play; Malisande, in the first presentation of a Maeterlinck play, Pelléas and Melisande; Countess Beata, in the only production of Sudermann's Joy of Living; and Paula, "The Second Mrs. Tanqueray", in Pinero's play. She made these four women living people for America, through what the critics called "the vital and moving quality" of "humanity" in her acting.

Nance O'Neil "starred" in the first production of Sudermann's Fires of St. John, Boston, 1904, after having played in his Magda and Ibsen's Hedda Gabler in 1903. Henry Tyrrell, dramatic critic for The Forum, considered Miss O'Neil's acting as Hedda and Magda "crude" compared with Mrs. Fiske's. She did Fires of St. John "with some success".²⁶

Richard Mansfield became, after the death of Edwin Booth, 1893, generally known as "the greatest American actor". He was best known as "Beau Brummel" and "Monsieur Beaucaire" and in Shakespeare roles. His performances in Shaw's plays, Arms and the Man, 1894, and Devil's Disciple, 1897, took place before he had reached his height as an actor; even then, however, his popularity and excellent acting must have added to them. He started studying for the part of Marchbanks in Shaw's Candida, but dropped it because the author said he was not "suited to the part physically".

26. Eaton's letter to the writer.

Mansfield's performance of Pearl Gunt, 1906, came at the time when he was most popular in America. Payne, critic for The Dial, believed that Mansfield "surpassed all his former impersonations" as Pearl Gunt.

Arnold Daly's first production of a Shaw play, Candida, 1904, won him the name of "foster-father of the Shaw fad in America".²⁷ The Theatre Magazine called it "one of the greatest successes of 1904".²⁷ In 1904 and 1905 he produced You Never Can Tell, Man of Destiny, John Bull's Other Island, and Mrs. Warren's Profession, which was closed by the police after the first performance. Walter Pritchard Eaton believes that Daly "really started the modern appreciation of Shaw in America".²⁸

Alla Nazimova, after playing with Paul Orloff in a Russian Company, during the seasons of 1903-04 and 1904-05, when they "succeeded in renewing the interest in the Ibsen idea",²⁹ learned English and produced Hedda Gabler, 1906; Doll's House, 1907; The Masterbuilder, 1907; and Little Eyolf, 1910. These four plays were acted "not solemnly, but for their emotional and dramatic values", like any other plays. Played this way, the real worth of dramas was much sooner appreciated

27. Sullivan, op. cit., Vol. II, p. 625.

28. Eaton's letter to the writer.

29. Henry Tyrell's comment in The Forum, 37:411.

than when played for their "symbolic meanings", and the audiences enjoyed the plays more thoroughly.³⁰

The actors and actresses who were influential in introducing the later drama of ideas to America were not taking such a bold step as those who worked to produce the dramas of Ibsen, Hauptmann, Sudermann, and Maeterlinck in the nineties. When Hervieu, Brieux, Schnitzler, and Strindberg were produced, after 1905, the public was more or less accustomed to the naturalistic drama.

Warner Cland gave the first professional and public performance of a Strindberg play, The Father, 1912, using his own translation. The play had a run of several weeks, and Clayton Hamilton remarked that it had an "emphatic ~~success~~ festivity".³¹

Laurence Irving, actor and producer, was outstanding in introducing Brieux to America. His productions of Brieux plays is referred to by William Winter in an ironic way, as "Laurence Irving's Holy Task".³² He

30. Eaton's letter to the writer.

31. Clayton Hamilton, "Strindberg in America", in the Bookman, 35:358.

32. William Winter, "Laurence Irving's Holy Task", in Harper's Weekly, 54, pt. 1, Je. 18, 24. 1910. "Mr. Irving has made known his intention to obtain other plays from the author of The Three Daughters of M. Dupont and to devote his talents to continued exposition of the coarse, unclean subjects in which the dramatist has manifested such a peculiar interest."

began with The Insubus in 1909, produced The Three Daughters of M. Dupont in 1910, and announced his intention to obtain other plays of the same author. Laurence Irving also produced his own translation of Gorki's Lower Depths, in 1911.

Olga Nethersole played in the dramas of Hervieu in America until she was discouraged by much unfavorable criticism of her acting,³³ and the type of play she chose. She gave Labyrinth, 1905; The Awakening, 1907-08; and Enigma, 1909. These were the outstanding productions of Hervieu's plays; few had the courage to present them, for they were considered risque. Miss Nethersole played in Pinero's The Second Mrs. Tanqueray, in 1899-1900; and in Maeterlinck's Mary Magdalene at the New Theatre, 1911.

3. Conclusion to Chapter I

The Irving Place performances appealed to a limited audience, Germans and, presumably, Americans who could understand German. Some critics, like Huneker, Hapgood, and Eaton, were acquainted with the work of this theatre; but with critics who did not know German, and there must have been many of them, these performances were not as efficacious as the performances in English.

33. Current Literature, 44:93, and Harper's Weekly, 52:32 (Feb. 29, 1910).

The early Gargant Academy, The Independent Theatre, and the special matinee performances were not strong enough to overcome the "indifference of the theatre-going public" and the "unfriendliness of the press".³⁴ Not until Mrs. Fiske, Hazimova, and the Sothorn-Marlowe Company played Ibsen and Sudermann were the foreign dramatists of ideas placed as great dramatists whose plays were for the stage as well as for the library. The indifference of a public which did not take readily to the strangeness of plays of a foreign idiom was overcome only when a really talented actor or actress interpreted them. Much of the moral objection of such plays as Hannele, Ghosts, and The Joy of Living was dissipated when the plays were finely interpreted. The opposition to the "taint of abnormality" of Strindberg, however, was never overcome.

Walter Pritchard Eaton illustrates the difference between the early performances of Ibsen and the later well-done performances from his own experience: "I recall 'The Wild Duck' given in the 90's by a group of German actors at a matinee...It was full of 'symbolic Meanings' and bored us all stiff...around 1925 the Actors' Theater in New York put on the play, staged by Dudley Digges,...and played it as a rich, emotional tragedy, letting the 'symbolism' take care of itself, but making each separate character a warm human individual. The result was a thrilling evening, and a huge success. If it had been so acted in the late 90's we would have much sooner realized what Ibsen and the rest were up to." ³⁵

34. Post Lane, 12:95 (1900).

35. Eaton's letter to the writer.

Chapter II. Magazines

The American magazines aided in the introduction of foreign drama of ideas by printing critical analyses of the works of the dramatists, comments on stage productions of the drama of ideas, and translations of the plays. Whenever possible I have connected the date of the articles with the appearance of the play on the stage. Many of the articles are unsigned. If the article was signed, I have mentioned the writer with a reference to his position as a writer or educator, if he was known as either. All of the magazines considered here were, and still are, of the better class; they appealed to the more intelligent of the reading public. They printed the criticism of the well-known dramatic critics, Hapgood, Hamilton, Hornblow, Hunsaker, and Winter. Any articles which I have not counted here have seemed not of sufficient significance to bear an influence in introducing the foreign drama of ideas.

THE NATION and THE LIVING AGE

The contributions of these two magazines in introducing foreign drama was in reprinting articles from other countries. The first article to appear in any American magazine on the foreign drama of ideas was "Ibsen's Spectres" (Ghosts) written in Berlin and printed

in The Nation in 1887.³⁶ It contains a detailed analysis of the plot and a summary of the "abusive" criticism which the play aroused in Berlin. The writer feels that the "depth of thought" and the "consummate skill" of Ibsen raise Spectres above "violent and contemptuous" criticism. In the same year that the first public performance of an Ibsen play was given in America, 1889, The Nation reprinted a London article on "Ibsen in England" written on the occasion of the first successful performance of an Ibsen play, Doll's House, in London. Although the writer of this article recognizes the genius of Ibsen, he asserts that the discussion of "social and moral problems" on the stage is a "serious defect".³⁷ The only articles written by an American writer on foreign drama of ideas printed in The Nation were three on Hauptmann by Kuno Francke, professor at Harvard University, and author of several books on German literature. In 1893, 1901, and 1902 he wrote critical analyses of Hauptmann's Teamster Henschel,³⁸ Michael Kramer,³⁹ and Der Arme Heinrich.⁴⁰ In all three articles he praises the "wealth and versatility of Hauptmann's genius" and his "consummate skill in depicting diseased states" but regrets that Hauptmann does write about the "abnormal and diseased".

36. The Nation, 44:116.

37. Ibid., 49:7.

38. Kuno Francke, "Hauptmann's New Plays", in The Nation, 67:462.

39. " " "Return to Naturalism", in The Nation, 72:151.

40. " " "Hauptmann's Vita Nuova", in The Nation, 76:50.

The first article in The Living Age on Ibsen, 1889, was among the earliest to appear in this country. This article by Walter Lord, English critic, reprinted from The Nineteenth Century, treats "The Works of Ibsen" written at the time, giving a summary of the plots and brief comment on each. The writer concludes that Ibsen is not to be "laughed down nor deemed with faint praise", because in all his works he "strikes a blow for righteousness" and is already "a power in the world today".⁴¹ An unsigned article in 1891, taken from The Westminster Review, on "Ibsen's Brand", holds that drama far superior to any of his social dramas.⁴²

In 1895, the year William Morton Payne wrote a eulogistic article on Little Eyolf in The Dial, William Courtney, English critic and professor of literature, praised the play only because it was "a singularly clever piece of dramatic work".⁴³ An article from The National Review, 1897, condemns Little Eyolf because of its "unmotivated and unimpressive evolution" and "huddled and ineffectivè dénouement".⁴⁴ Payne preceded both these English critics in favorable criticism of Little Eyolf.

Two articles on "Ibsen in England" were reprinted from English magazines in 1901 and 1902. The first asserted that Ibsen would "never be popular on the stage in England"; rather than that, he is a "dramatist's dramatist".⁴⁵ The second stated that Ibsen would "never take his place on the heights" because he chose to "stand outside and jeer at his kind".⁴⁶

41. The Living Age, 182:737-46.

42. Ibid., 189:422.

43. William Courtney, "A Note on Ibsen's Little Eyolf", in The Living Age, 205:239.

44. An unsigned article reprinted in The Living Age, 212:317, "Ibsenism".

45. The Living Age, 230:789.

46. Ibid., 233:769.

In 1902 and 1903 articles on Sudermann and Hauptmann were reprinted from The Fortnightly Review and The Edinburgh Review. W. S. Lilly, English critic, who criticizes Sudermann, says that his work "throws a flood of light on the existing state of society", that he has "great dramatic power" and "perfection of workmanship". He finds Sudermann an exception among contemporary playwrights because he has spiritualism rather than materialism in imagination.⁴⁷ The article on Hauptmann places The Sunken Bell far above his social dramas both in "ideas and execution".⁴⁸

The Living Age printed no American articles on foreign drama of ideas.

The English critics tended to praise only what idealism they found in the drama of ideas. Ibsen's Brand, Hauptmann's The Sunken Bell, were considered superior to the social and naturalistic dramas. Although these English critics commended the fine dramatic skill shown in the drama of ideas, they were prejudiced against the depiction of morbid and pathological subjects on the stage.

POET LORE

Poet Lore undoubtedly ranks first in its effort to introduce the drama of ideas into America. Not only did this magazine publish

47. W. S. Lilly, "Hermann Sudermann's New Plays", in The Living Age, 235:257.

48. " " " "The Plays by Gerhart Hauptmann", in The Living Age, 238:711.

eulogistic articles on the foreign drama of ideas and comment favorably on all efforts to produce the plays, but also it printed complete translations of many plays. Of the articles and comments only the more significant from 1889, when the magazine was founded, to 1912, are recorded here.* The editors were Charlotte Porter and Helen A. Clarke.

"John Gabriel Borkman", by Charlotte Porter. An analysis and favorable criticism of the play. 9:302-06. 1897.

"Ibsen and the Ethical Drama of the Nineteenth Century", by Helena Knorr. 10:49. 1898.

"Later Work of Maeterlinck", by Albert Phelps. 11:357. 1899.

"Hauptmann and Sudermann in Their Latest Plays", by Paul Grumann. A critical analysis and review. 14, iii, 113. 1902-03.

"Dramas of Paul Hervieu", by J. P. White. An analysis of Hervieu's methods, typical women, and elemental plots. 14:iii, 79, and 15:1, 77. 1903-04.

"Maxim the Bitter", by Albert Phelps. A study of Gorki's Works. 15:53. 1904.

"Recent German Criticism: Hermann Sudermann", by Warren Florer. 16:116. 1905.

"Interpretation of Brand", by Jane Stone. 17:iii, 60. 1906.

"Some Misconceptions Concerning Shaw", by Felix Grendon. Extremely eulogistic. 20:376. 1909.

"Arthur Schnitzler", by Paul Grumann. A critical survey of Schnitzler's works. 23:25. 1912.

* Volumes 2, 3, 4, 5, 6, 7, 10 are missing. Total number of articles in volumes in library is ten.

Similar articles by the same authors appeared in other numbers. A wide range of dramatic work is treated in these articles; and in each case the work was analyzed and criticized before the author was well-known in this country. The same is true of the comments by the editors and the staff. When these writers became established in America, Poet Lore turned to newer writers for material.

Significant comments by the editors of this magazine have been selected to indicate here the attitude of Poet Lore toward the publication and production of the dramas of ideas. The first comment on Ibsen's plays by an American magazine writer appeared in Poet Lore in 1889 when translations of several of Ibsen's plays were published in book form, stating that these plays "bear the mark of genius" and are "well worth reading". In the same year, a column on the production of Doll's House in London says that it "would be well if the play were brought to America". In 1896 Miss Porter wrote an extremely eulogistic column on Eleonora Duse's interpretation of Sudermann's Magda. In 1900 a comment on the Independent Theatre Company's production of The Master Builder praised the attempt to produce this play and gave a short summary of the deplorable theatrical conditions which caused such an attempt to be met with an "unfriendly press" and an "indifferent public".⁴⁹ When Mrs. Campbell gave Pelleas and Melisande and Mrs. Fiske, Doll's House in 1902, Poet

49. Poet Lore, 12:95. 1900.

Lore praised them both for their choice of plays and excellent interpretations of the parts. In connection with the comment on these performances the magazine states that the chronicle of the stage shows "hopeful signs of an awakening in the direction of serious and artistic drama", but that the public taste is "so accustomed to the trivial that the true" (Ghosts, Pelleas and Melisande, Doll's House, and Joy of Living) seems "morbid and immoral".⁵⁰ The production of Sister Beatrice by Maeterlinck by The Drama Committee of the Twentieth Century Club, 1905, was written up as a praiseworthy and well-executed attempt.*

Probably the translations which appear in this magazine had a greater effect in introducing the foreign drama of ideas than the articles or comments since they gave the public an opportunity to read the actual drama of the authors and judge it for himself. In almost all cases the translations appeared before the play had been produced in this country, and even before it had been translated in any other publication. Unless the translator is given, the editors translated the play.

Sudermann

Teias, by Mary Harned. 1897.

Johannes, by Mary Harned. 1899.

The Three Heron Feathers, by Helen T. Porter. 1900.

St. John's Fire. 1904.

50. Poet Lore, 14:iii:5. 1902-03.

* See "Clubs" under Productions.

Hauptmann

The Sunken Bell, by Mary Harned. 1898.
Elga, by Mary Harned. 1906.
And Pippa Dances, by Mary Harned. 1907.
Before Dawn, by Leonard Bloomfield. 1909.
Hannele, by G. S. Bryan. 1909.
Reconciliation, by R. T. House. 1910.

Masterlinck

The Seven Princesses. 1894.
Aglavaine and Sélysette. 1902-03.
Monna Vanna. 1904.
Joyzelle, by Clarence Stratton. 1905.

Gorki

Night's Lodging, by Edwin Hopkins. 1905.
Summer Folk, by Aline Delano. 1905.
Children of the Sun, by A. J. Wolfe. 1906.
Smug Citizen, by Edwin Hopkins. 1906.
Julie. 1911.

Strindberg

The Stronger, Debit and Credit, Outcast, and
Simoon, by Mary Harned. 1906.

Schnitzler

Lady with the Dagger, by Helen T. Porter. 1904.
Living Hours, by Helen T. Porter. 1906.
The Duke and the Actress, by Hans Weysz. 1910.

D'Annunzio

Daughter of Jorio. 1907.

Andrieff

To the Stars. 1907.

Hervieu

In Chains, by Ysidor Askenasy. 1909.

The translations of Strindberg's plays by Mary Harned were preceded by this comment on Strindberg in America:

"Although famous in his own country and popular as a playwright in Russia, France, Germany, August Strindberg is just beginning to be heard in America. Of Strindberg's work and personality little is known...Strindberg's plays deal with matters upon which Anglo-Saxons avoid discussion."⁵¹

These twenty-seven complete translations between 1894 and 1910 constitute the most significant contribution by any single magazine influential in introducing the drama of ideas. The comments by the editors show the encouragement they gave to the producers and actors who gave "serious and artistic drama". The magazine is devoted entirely to literature, and although many articles on such writers as Shakespeare, Tennyson, and Browning were printed there, much emphasis was given to the new writers.

THE FORUM

The Forum's interest in drama from 1897 to 1909 was confined to a yearly article usually called "The Drama" or "Events of the Dramatic Season". Gustav Kobbé, first dramatic critic for the magazine, wrote his first article on "The Dramas of Gerhart Hauptmann". In it he maintains that Hauptmann, unlike Ibsen and Maeterlinck, is "a master of both realism and idealism".⁵² Kobbé bases his praise of Hauptmann on the

51. Post Lore, 17:47.

52. Forum, 24:432.

idealism in The Sunken Bell and Hannele. For 1898-99 Kobbe wrote an article on "The Plays of Sir Arthur Wing Pinero" whom he calls "the Sheridan of today", and whose plays he praises for their "dramatic technique" and "pleasant social satire".⁵³ In 1900 he calls E. H. Sothern's production of The Sunken Bell "the most important production of the year".⁵⁴ The two plays which receive the most favorable criticism from him in 1901 are L'Aiglon played, by Maude Adams, and the "admirably written" and "excellently acted" Gay Lord Quex by Pinero.⁵⁵

An article on "Hermann Sudermann" was written by Benjamin Wells in 1898. It praises Sudermann's work as a novelist and dramatist.⁵⁶

In 1901 Henry Tyrell became dramatic critic for The Forum. His articles, called "The Drama", commented on rather than criticized activities in the theatrical world. In 1904 he states that Sudermann and Ibsen productions are increasing in number, while the plays of Hauptmann and Masterlinck are being produced less frequently. He also compliments the Hammerstein Opera House for its willingness to try a dramatization of Tolstoi's Resurrection and the Metropolitan Opera House for its

53. The Forum, 24:432.

54. Ibid., 29:377. "Some Recent Plays and Players".

55. Ibid., 31:298. "The Dramatic Events of the Season".

56. Ibid., 26:374.

production of Menna Vanna and Night Refuge.⁵⁷ He writes in 1905-06 that a company of Russian actors, including Paul Orloff and Alla Nasimoff (Alla Nazimova) had done far more to impress the Americans with the excellence of the serious foreign plays and to arouse "interest in the Ibsen idea" than any of the English or American actors had been able to do. He calls Olga Nethersole's contribution of Hervieu's Labyrinth "risque", though interesting".⁵⁸ In 1906-07, he considered that Arnold Daly, "the foster-father of the Shaw fad", had overdone the matter by producing John Bull's Other Island and Mrs. Warren's Profession.⁵⁹ He gives the successes of 1906 as Shaw's Caesar and Cleopatra, with Forbes-Robertson, Jones' The Hypocrites, and Pinero's His House in Order.⁶⁰

Though Kobbe and Tyrell are interested in the foreign drama of ideas and admire some of the plays, they show some of the American "prudery" in refusing to accept the more revolutionary and so-called "risque" plays. Kobbe holds out for idealism. Tyrell finds Mrs. Warren's Profession definitely objectionable.

In 1907 Clayton Hamilton became dramatic critic for The Forum. He criticized the plays individually from the standpoint of their

57. The Forum, 35:402.

58. Ibid., 37:411.

59. Ibid., 38:69.

60. Ibid., 38:398.

literary and dramatic values.

In 1908 Hamilton wrote an article on "Modern Social Drama", in which he insisted that the morality in this drama should be judged not by the subject matter but by the treatment of the material by the author. Although modern social drama, he states, deals with "the outcasts of society" it does not encourage immorality.⁶¹ In the same volume he announced his intention to "avoid consideration of all plays wherein the dramatist alone has accomplished nothing of importance" and to devote his attention to "worthy work of worthy dramatists". He names as the best plays of the year Augustus Thomas' Witching Hour, Bernstein's The Thief, and Jones' The Evangelist; and he considers Jones' "very greatest play" Michael and His Lost Angel,⁶² although it failed when produced in America.

THE DIAL

The Dial, founded in 1880, respected for its "dignified and conservative" criticism, was edited by William Morton Payne. He himself took a more active interest in the drama of Ibsen than in that of any other foreign dramatist, and this prejudice is reflected in The Dial. Payne wrote most of the articles on Ibsen and his plays and published the articles of H. H. Boyesen, outstanding American Ibsen critic in the

61. The Forum, 40:265.

62. Ibid., 40:731. "Hits and Misses Among Recent Plays".

early nineties. These articles by Payne and Boyesen appeared at the time the play was first produced or published. I have taken up the more significant articles chronologically.

Payne wrote, 1893, the first analysis of "The Masterbuilder Solness" in English.* The quotation in the editorial column of the six meanings of The Master Builder from the New York Evening Post⁶³ shows the emphasis placed on the "symbolistic meanings". Some of the different meanings given to the play were, that it was an allegory of Ibsen's life with Mrs. Solness standing for Norway and Hilda for Western Europe; of Ibsen's art, Mrs. Solness symbolizing duty and Hilda impulse; or of the "eternal contest between duty and artistic irresponsibility". The sixth one, that it had no "symbolistic meaning" at all, was probably closer to the real dramatic worth of the play.

In 1894 Payne published an article on the works of Ibsen, a favorable criticism of Peer Gynt, Brand, and Boyesen's book on Ibsen. He called Peer Gynt and Brand "the poet's real masterpieces".⁶⁴

In 1895 Payne wrote a review of Little Eyolf, just published, which he says "again shows Ibsen the idealist".⁶⁵ The same year he wrote of the

* Magazine missing from library.

63. The Dial, March 16, 1893. p. 168. (Not in volume)

64. Ibid., 16:236. 1894. "Henrik Ibsen".

65. Ibid., 18:5. 1895. "Ibsen's New Play - Little Eyolf".

Note: Total number of articles is 10.

acceptance of two of Ibsen's plays produced in Chicago that year. Of The Enemy of the People, given by Beerbohm Tree, he says, "it was an artistic and popular success"; the audience applauded every scene, they "even cheered the line 'the majority is always wrong'." The production of The Master Builder by the Chicago Conservatory of Art "held the attention of the audience" and the "suggestiveness of the play was not lost", although the meaning "may not have been clear".⁶⁶

In 1897 Payne wrote of Ibsen's John Gabriel Borkman that it would prove an "effective acting drama because of the strength and closeness of its texture".⁶⁷ After Ibsen's death, 1906, Payne wrote a review of his life and work.⁶⁸

When Richard Mansfield produced Peer Gynt in Chicago, 1906, Payne compared his "elaborate and artistic production" to the "occasional experimental performances" in Boston in the eighties, which, he says, are as different as "the dry light and desiccated dialogue of Doll's House from the "glowing color and poetic imagination of Peer Gynt".⁶⁹ Payne often expresses the idea that Ibsen's social dramas are of "trifling significance" compared with Peer Gynt and Brand.

66. The Dial, 18:203. 1895. "From Sophocles to Ibsen".

67. Ibid., 22:37. 1897. "John Gabriel Borkman".

68. Ibid., 40:351. "Henrik Ibsen".

69. Ibid., 41:309. "Peer Gynt".

Collections of Ibsen's letters were published in The Dial from time to time shortly after his death in 1906.

Edward Everett Hale, Jr., wrote articles on the drama for The Dial, between 1896 and 1905, in which he expressed his admiration for the dramas of Rostand, Hauptmann, Sudermann, Shaw, and Maeterlinck.⁷⁰ Much of the material in these articles was reprinted in his book, Dramatists of To-day.

The articles by Boyesen, printed in The Dial in 1893 and 1894,* are on "The Comedy of Love" and "The Wild Duck". He interprets The Comedy of Love, which was severely criticized in England for its immorality, to show that it is "not immoral".⁷¹ In "The Wild Duck", he shows Ibsen's treatment of self-illusion and his "satire of his own mission".⁷²

Fayne's and Boyesen's articles on Ibsen comprise the contribution of The Dial in introducing the drama of ideas. They defended Ibsen's plays on the grounds that they were not immoral nor pessimistic but rather highly moral and idealistic.

CURRENT LITERATURE

Current Literature did not publish any articles introducing the earlier drama of ideas by Ibsen, Hauptmann, and Sudermann, but the articles

* Boyesen died in 1895.

70. The Dial, 25:43. 1898. "The Drama as Literature".

71. Ibid., 14:132.

72. Ibid., 15:137.

which appeared in it after 1905 on Gorki, Strindberg, Schnitzler, and Brioux are significant for their biographical and historical information. These articles were accompanied by either a short summary of the plot or a translation of one of the dramatist's plays. The writer frequently gave the opinions of other critics but avoided giving his own opinion of the dramatist's plays. In 1905 the work of these four authors was almost unknown in America; not until 1912 did their plays receive any notable productions.*

Three articles on the plays of Gorki appeared in The Drama section of Current Literature in 1905, 1906, and 1907. The first tells the plot of his "Pessimistic Social Drama, Children of the Sun", shows its connection with the social conditions in Russia, and quotes the Paris Mereure's praise of the play.⁷³ The second, on "Gorki's New Play - The Barbarian", says that the "realism and significance" of this work are of such a quality as to "render his success on the European stage probable."⁷⁴ The third merely explains Gorki's The Enemies as a "drama of the revolution", calling attention to its vivid portrayal of revolutionary conditions in Russia.⁷⁵ Only Gorki's Lower Depths had received American production by 1907.

In 1905 a complete translation of Strindberg's Simoon, by Francis Ziegler, is preceded by short comment by the "Drama" editor on Strindberg's

* See four authors in appendix of productions for productions before 1912.

73. Current Literature, 39:668.

74. Ibid., 41:65.

75. Ibid., 42:548. "Gorki's New Drama - The Revolution".

Note: Total number of articles is 11.

philosophy. It shows the likeness of the philosophy of "The Swedish Ibsen" to that of Nietzsche and Schopenhauer.⁷⁶ Although Strindberg's popularity in Europe is mentioned, nothing is said of Strindberg in America until 1912. Then the writer is inclined to credit the "feminist movement" in America, 1912, with causing the recent remarkable interest in Strindberg, because when "Huneker introduced Strindberg to America ten years ago", America paid no attention to him.⁷⁷ Evidently the writer did not think the plays of Strindberg themselves would be sufficient to arouse America's interest.

Schnitzler's play, The Wife, was translated with brief comments in Current Literature in 1905. The same year he was first introduced to America in English by the Progressive Stage Society's production of his play, Flirtation. In this comment he is called "The Austrian Hauptmann", a European dramatist "of great genius".⁷⁸

The titles "Swedish Ibsen" and "Austrian Hauptmann" would indicate that by this time Ibsen and Hauptmann were well-known and accepted.

At the time Brieux's plays were being given their first productions by Laurence Irving (1910), Current Literature published an article by B. R. Herts, American critic, which calls Brieux the "Greatest French Dramatist Since Moliere".⁷⁹ This is higher praise than Brieux received from other

76. Current Literature, 39:437.

77. Ibid., 52:698. "America's Reception of the World's Supreme Woman-Hater".

78. Ibid., 39:552. "Arthur Schnitzler - The Austrian Hauptmann".

79. Ibid., 49:85.

critics, and it contrasts strangely with William Winter's remarks about the same dramatist.*

The Drama section, 1903, quotes the opinion of Clyde Fitch on the drama of Ibsen. Fitch held that America was making a mistake in accepting Ibsen as the type of all high drama, but he also said that there is "not a living playwright who is not influenced by Ibsen's art". This corroborates the English opinion that Ibsen is a "dramatist's dramatist".⁸⁰ When one considers that Fitch was the most important of American playwrights at that time, his opinion seems significantly expressive of other literary people's feeling toward Ibsen.

In the 1905 volume a plot synopsis and partial translation of Hauptmann's Elga⁸¹ and Maeterlinck's Joyzelle⁸² appear. There is no critical comment on either play. Neither Elga nor Joyzelle had been produced in America.

In short, after 1905 and until 1912, the articles in the Drama section of this magazine were devoted largely to the work of serious foreign dramatists, although the material is more often historical than critical. Usually the editor simply quotes newspaper critics. When Strindberg's Countess Julie was presented by the Russian players, Orloff and Nasimoff, Current Literature quoted the New York Sunday Telegraph, which in turn quoted and agreed with Huneker's statement that Strindberg "would never be welcomed in our theatres".⁸³ These partial translations and quotations, however commented

* See William Winter under "Critics" in this paper.

80. Current Literature, 34:720. See page 26 of this paper.

81. Ibid., 39:319. "A Scene from Hauptmann's Latest Play".

82. Ibid., 39:669. "Joyzelle and Lanceor".

83. Ibid., 39:192.

upon, brought the work of the foreign dramatists before the American public and acquainted it with current critical opinions.

In 1905, when Huneker's Iconoclasts and Hale's Dramatists of To-day appeared, Current Literature wrote commendatory reviews of both books.⁸⁴ Huneker's criticisms praising these revolutionary dramatists were quoted at length.

THE BOOKMAN

The Bookman, beginning in 1898, printed a "Drama of the Month" section. Although Thomas Beer, author of The Mauve Decade, wrote that Harry Thurston Peck, first editor of The Bookman,

"was the first American who treated Huysmans, Mallarmé, Prévost, Sudermann, and Hauptmann to more than a passing paragraph of uneasy regard... was the loudest voice in the forlorn group of American critics who took literature as something not inevitably conditioned by English opinion"...⁸⁵

he did not publish any articles in The Bookman on the foreign dramatists.

Norman Hapgood* became writer of the "Drama of the Month" section in 1898 and continued until 1903. His book, The Stage in America, reprinted much of this material. Hapgood commented on and praised attempts to present the foreign drama of ideas. He states that the production of Tolstoi's Power of Darkness by the Jews of the Bowery theatre had the power to "arouse higher and worthier feelings" than any of the "better executed productions at the regular theatres".⁸⁶ He praises the efforts of Mrs. Campbell and

* Treated more fully in the section on "Critics".

84. Current Literature, 39:74.

85. Thomas Beer, The Mauve Decade (New York, 1926). p. 196.

86. Bookman, 14:284. 1901-02.

Mrs. Fiske for their production of Ibsen, Sudermann, and Maeterlinck plays. He is especially eulogistic about the work of Conried at the Irving Place Theatre.

In 1903 Frank Moore Colby took Hapgood's place as dramatic critic for The Bookman. He reversed his predecessor's judgment, commending only the general run of English and American plays. In the only two instances I could find of his mentioning the foreign drama of ideas he stated that Sudermann's Joy of Living did not deserve the praise it has received from the American critics and that Hedda Gabler showed "only the peculiar forms of criminal abnormality".⁸⁷

In 1896 Arthur Hornblow, author of The History of the American Theatre, wrote an article called "Playwriters and Play Censors", protesting against the unfair censure of the new revolutionary drama and of Hauptmann's Hannele in particular. He relates the violent objection to Hannele's being produced and its final success when given. Mayor Gilroy, New York, refused to allow the play to be performed publicly because of its irreligiousness until it had been given privately and praised by the newspaper critics. Hornblow quoted the New York Herald's recommendation of the play and said that it was "one of the most beautiful and artistic productions in this country".⁸⁸

87. Bookman, 18:316. 1903-04. "The Drama Section".

88. Ibid., 3:24. 1896.

W. C. France's article on "The Philosophy of Shaw", 1905, discussing the social ideas in the plays, was one of the few articles on Shaw to appear in American magazines by 1905.⁸⁹

THE ATLANTIC MONTHLY

The activity of The Atlantic Monthly in printing material on the foreign revolutionary dramatists is confined to occasional articles. Four of these articles, published in the nineties, express historically important ideas on the general feeling in America toward the drama of ideas. In 1890, besides a comment on the difficulty of translating Ibsen,⁹⁰ two articles by E. P. Evans, American critic, on Ibsen's early career, life abroad, and later drama appeared. These articles, important for their biographical information and their interpretation of the plays, were concluded with these words of defense: "the charge of immorality which some good people have urged against these works is one due either to a false conception of morality or to an utter misapprehension of the nature and purpose of the works themselves. What he insists upon is the sacredness of the individual."⁹¹ This quotation illustrates both the American's objection to Ibsen and the critics' defense. One side condemned the plays for their immorality and their pessimism, and the other upheld them for their principles of truth and idealism.

J. F. Coar, author of Studies in German Literature in the Nineteenth Century, 1903, published an article in The Atlantic Monthly in 1898 on

89. Bookman, 21:428. 1905.

90. Atlantic Monthly, 66:856.

91. Ibid., 65:577 and 66:457. "Henrik Ibsen" - (2 arts.)

Hauptmann and Sudermann. Although Coar praised the work of both Sudermann and Hauptmann, who, he hopes, will exert "a wholesome influence on the stage" in America, he says of Ibsen,

"for a time Ibsen aroused new hope and enthusiasm in those who see in drama one of the highest forms of literary art. But his provincial narrowness, his lack of ideals, his pessimism - nay, cynicism - finally destroyed the hope wherewith he was hailed". 92

He summarized all the objections to Ibsen, and at the same time hoped for the acceptance of Hauptmann and Sudermann.

G. P. Baker, Harvard University, wrote an appreciative criticism of Brieux's plays for The Atlantic Monthly in 1902, before any of those plays had been produced in this country. 93

HARPER'S WEEKLY

Harper's Weekly commented on the general run of plays in a section called "Plays and Players of the Month". It published only one article on the drama of ideas - one by Minnie Maddern Fiske in 1905. Mrs. Fiske related her experience and success in the production of Ibsen plays and said that there was "no danger to be apprehended in the production of serious plays". She called Ibsen "the most powerful and interesting figure in the dramatic world". 94

92. Atlantic Monthly, 81:71. 1898. "Three Contemporary Dramatists".

93. Ibid., 90:79-96. 1902. "The Plays of Eugene Brieux".

94. Harper's Weekly, 49:160. "Ibsen versus Humpty Dumpty".

In 1910 this magazine published several chapters from what was later William Winter's* book, Shadows of the Stage.⁹⁵ These articles were a "fearless criticism" of the "decadent dramas" of Ibsen, Sudermann, and Brieux.

Conclusion to Chapter II

The discussion of articles in the American magazines has been confined to the drama of the writer (excluding articles on his life or non-dramatic work unless it was related to the introduction of his drama to America) and to the period of 1887 to 1910, unless the article contained earlier historical information. The twenty-three articles on Ibsen considered here compared with the eight on Hauptmann, five on Sudermann, four on Gorki, six on Brieux, four on Strindberg, two each on Hervieu and Maeterlinck and Shaw, and one on Pinero and Schnitzler are indicative of the great abundance of writing on Ibsen. He was the first to be written about, 1887; and when he died, 1906, articles on his life and work appeared in almost every magazine in America. In these articles on dramas of ideas, Payne was most eulogistic and Winter most invective; the others were often non-committal, such as the Current Literature; and some, like Hapgood in The Bookman, praised one drama and denounced another. But whether favorable, unfavorable, or undecided, their comments familiarized the American reading public with the ideas in the plays.

There is a tendency throughout the magazine criticism to praise for optimism or idealism and denounce for pessimism or realism. The current.

* See Winter under "Critics".

95. Harper's Weekly, 54. Chapter published each month. Also some reprinted in Wallet of Time, 1913.

objection to the drama of ideas was that it was pessimistic. Its defendants insisted that it was not immoral, nor pessimistic, nor cynical. Little attempt was made to defend the plays on the grounds that they showed good dramatic technique as well as good morality.

Payne and Boyesen, of The Blat, and Kobbe, of The Forum, show the tendency to favor the plays which show the most idealism, Hauptmann's The Sunken Bell, and Ibsen's Peer Gynt. Such a tendency in the writing of the various magazines reflects the current social prejudice toward realism, pessimism, cynicism, and the portrayal of social problems on the stage.

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Chapter III. Critics

The efforts of the critics in introducing the foreign drama of ideas were important in making the public acquainted with the ideas in the plays and in changing the current social prejudices toward naturalism. The dramatic critics who wrote intelligently critical praise of the drama of ideas in the newspapers, magazines, and books were influential in bringing about a different social feeling toward naturalism first among other critics and finally among the American people themselves. Some praised the plays highly, some denounced them for their ideas, some praised one dramatist and not the others, all served to create a controversy which stimulated the thought of the reading public. The fact that the outstanding critics considered the plays important enough to write polemical articles about them recommended them to the theatre-goers. If there had been no objection to the plays, the favorable critics might not have been impelled to advocate their cause in magazine articles and books. Besides causing more people to be interested in the productions of the plays, the books and articles acquainted a larger public with them than the productions themselves did. Many people who were unable to see the performances of the plays became cognizant of the ideas in them through the critics' discussion.

Among the newspaper critics James Huneker, of the New York Sun from 1902 to 1917*, and William Winter, of the New York Tribune, from 1865 to 1909*, express most forcibly and consistently the opposite sides in the

* Who's Who in America.

controversy. Humeke was interested in all of the "iconoclastic" dramatists; Winter condemned all of them as "decadent" dramatists. No other critic on either side was as radical as Humeke or Winter. The rest denounced or praised only certain phases of the drama of ideas.

JAMES HUMEKE'S first book of dramatic criticism was Iconoclasts, 1905, much of it reprinted from magazine and newspaper articles in the New York Sun and The Lamp. From 1890 to 1895 he was music and dramatic critic for the London Courier and later for the London Saturday Review. In 1902 he became dramatic critic for the New York Sun, but since 1891 he had written dramatic criticism for newspapers. In his autobiography, Steeplejack, he says in a chapter on "Early Ibsen" that he "fought in the critical trenches"⁹⁶ for Ibsen and that it was a "hard battle as the entire press was dead against him". He was most interested in the new school of writers, Ibsen, Maeterlinck, Hauptmann, Sudermann, Becque, Schnitzler, and Strindberg.⁹⁷ His knowledge of these writers had been acquired during his travels in Europe, where he had many productions of their plays in London, Paris, Vienna, and Berlin. Among American critics Humeke was a rebel. He revolted against the narrow-minded conventions which held back American literature and literary criticism. He believed that there would be no "great awakening in our arts" until "we shake off the puritanism that has strangled us mentally, emotionally, and spiritually".⁹⁸

96. James Humeke, Steeplejack (New York, 1928). p. 159.

97. Ibid., p. 147.

98. James Humeke, "After Ibsen?" in The Forum, 39:248.

With this belief in mind when he criticized the foreign drama of ideas, he laid aside all consideration of the "morals" in the plays and judged only their literary and dramatic worth.

In criticizing Ibsen, Huneker admits the "pathology", "the moral stress", and "the unpleasant themes" in many of the plays, but he insists that "in Ibsen's hands" the dramas are "of terrible intensity".⁹⁹ He makes no counter attack on the American opposition to Ibsen, saying that Ibsen is "a man disdainful of our praise or our blame, knowing, with the subtle prevision of genius, that one day the world will go to him for the consolations of his austere art".¹⁰⁰

Huneker praises the work of Strindberg, is even inclined to think that he will be "greater than Ibsen", in spite of the fact that he thinks Strindberg's "sex-against-sex manifesto will not make him popular in America, a land peopled with gynolatrists".¹⁰¹ In Current Literature Huneker was credited with having been the first to introduce Strindberg's work into America, in 1902.¹⁰²

Other critics praised Hauptmann, but Huneker felt that this "man of genius" was "more than the standard-bearer of Young Germany". He states that Hauptmann's "modelling" of "human souls" would be perhaps as "imperishable as if they had been carved in marble". And while American critics

99. James Huneker, Iconoclasts (New York, 1909). Chapter I.

100. Ibid., p. 138.

101. Ibid., Chapter II.

102. "America's Reception of the World's Supreme Woman-Hater", in Current Literature, 52:698. 1912.

were commenting on Hervieu's "risque though interesting"¹⁰³ plays, Huneker found in them "a finely attuned intellect, a plentiful sympathy with suffering...combined with real artistry".¹⁰⁴

Huneker also took exception to American critics when he admired the power of Gorki's Nachtsyl, even though he believed it to be "the last word in dramatic naturalism". He also recognized the fact that "it could not be put on the boards in America without a storm of critical and public censure".¹⁰⁵ Huneker knew that he was an exception to most of the American critics in admiring "dramatic naturalism". He often refers to the antagonism of the Americans toward naturalism, saying that "Americans go to the theatre to be amused, not to have their nerves assaulted".¹⁰⁶ He states that the general critical feeling in America was voiced by John Rankin Towse, "a conservative, fair-minded New York critic", who said "Ibsen is one of the master dramatists of the century yet his plays are for the library not for stage performance".¹⁰⁷

In his thorough-going appreciation of all the new dramatists, Huneker stood alone, a rebel and a very eloquent one.

103. Henry Tyrell, "The Drama", in The Forum. 1905-06.

104. Huneker, Iconoclasts. Chapter V.

105. Ibid., Chapter VII. p. 284.

106. Ibid., Chapter VII. p. 284.

107. James Huneker, "Henrik Ibsen", Scribner's Magazine. 40:351-61. 1906.

WILLIAM WINTER*, dramatic critic for the New York Tribune from 1865 to 1909, made vigorous attacks on the foreign drama of ideas. James Huneker, the opposite of Winter in critical ideas, calls Winter the "most poetic and erudite of critics" and states that he could "never hope to meet such a master as William Winter on equal terms".¹⁰⁸ Winter's articles in Harper's Weekly were said, under the title of the article, to exemplify his "well-known fearlessness and independence" in the discussion of topics of the stage". He was asked to resign his position with The Tribune, 1909, for writing scathing criticism of plays produced in the theatres which advertised in the paper.

In the chapter, "Ibsenites and Ibsenism" of his Shadows of the Stage, his opinion of Ibsen is typical of his attitude toward the continental drama of ideas. He states that "the influence of that pontifical expositor of misery is distinctly pernicious for the reason that those dramas are morbid, tainted, unhealthful, and distressingly diffusive of dullness, doubt, and gloom".¹⁰⁹ An article on "A Plea for the Suppression of Decadent Drama"¹¹⁰ quotes William Winter's opinion of what he calls "the dull, dissecting-room dramas of Ibsen and Sudermann". He asserts that such plays have no good moral effects and "all that they accomplish is the befoulment of the spectator's mind".¹¹¹

108. Huneker, Steeplejack. "Dramatic Critics". p. 145-147.

109. Harper's Weekly, 54, pt. 1, 24. May 21, 1910. Chapter's from Winter's book first printed here.

110. William Winter, "A Plea for the Suppression of Decadent Drama", in the New York Tribune, quoted in Current Literature, 39:547. 1905.

111. Same

* His books The Wallet of Time and Shadows of the Stage have not been accessible

Later, 1910, he makes the same criticism of Eugene Brieux's The Three Daughters of M. Dupont. His objection is based on the fact that he thinks the "intrusion of sex questions" in to the theatre is an "insult to the intelligence" and an "outrage on decency".¹¹² Winter expresses vividly the "puritanism" spoken of by Huneker and the social prejudices toward the portrayal of moral problems on the stage.

The opinion of a critic so highly respected as William Winter could not but have had an influence on the theatre-going public. His antagonism to the "decadent dramatists" may have done much to retard the acceptance of these dramatists in America, but he did keep the plays in the minds of the people as a subject for controversy.

NORMAN HAPGOOD's book, The Stage in America, 1897 to 1900, contains chapters on the "Drama of Ideas", "Ibsen", and "Foreign Tragedy", which are valuable in describing the conditions of the theatre, in recording the more notable performances of the drama of ideas, including his own criticism of the plays produced, and in telling whether or not the performances were enjoyable. He was a sincere admirer of the work of the Irving Place Theatre, which he calls "our only high-class theatre". He discusses the plays of Ibsen, Tolstoi, Hauptmann, Pinero, and Shaw, and gives a frank criticism of each. As a dramatic critic Hapgood did much to further the production of intelligent drama on the American stage.¹¹³

112. William Winter, "Laurence Irving's Holy Task", in Harper's Weekly, 54, pt. 1, 24. June 18, 1910.

113. Sullivan, Our Times. Vol. I. Turn of the Century.

He is not, like Huneker, consistently eulogistic of the foreign drama of ideas. He states that "the thought wasted in Hedda Gabler might have adorned a neurologist or surgeon", and that, in regard to Ibsen's Ghosts, he "prefers genius pointing to the sun to genius pointing to the events of the charnel house".¹¹⁴ Nor did he have a consistent prejudice against naturalism, for he considers Tolstoi's Power of Darkness the "greatest by far" among the contemporary foreign tragedies.¹¹⁵ Hapgood places Tolstoi above Ibsen, asserting, "Tolstoi is so incomparably clearer and stronger as a thinker and more final as a creator of character that the total dramatic effect of this tragedy (Power of Darkness) is far higher than anything of the Norwegian's".¹¹⁶ In his praise of Tolstoi as a dramatist Hapgood was far in advance of the other critics.

Although Hapgood expresses contradictory ideas about the dramatists, his book and his Bookman articles made for greater knowledge of the plays, and his praise of Tolstoi was so excessive and insistent that it must have awakened the interest of other critics in The Power of Darkness. By discussing the dramatic worth of the plays in connection with the enjoyableness of their stage production, the book aroused more interest and curiosity in the prospective theatre-goer than a book which merely discussed the play as a piece of literature would have aroused. His book, which is the result of

114. Hapgood, Stage in America. p. 43.

115. *Ibid.*, p. 208.

116. *Ibid.*, p. 220.

"four years of professional theatre-going"¹¹⁷ emphasizes the enjoyable and beneficial stimulation derived from performances of serious foreign drama, stating that "an elevated drama makes people talk and think".¹¹⁸ Such a book was needed in a country where people went to the theatre "merely to be amused".

WILLIAM MORTON PAYNE, editor of The Dial from 1892, and teacher in Chicago high schools since 1876, was one of the first supporters of Ibsen in this country. Huneker even calls him "one of the two Ibsen pioneers in this country", the other being Professor H. H. Boyesen, of Columbia University.¹¹⁹ In 1890 Payne translated and finished Jaeger's Henrik Ibsen: A Critical Biography. His many articles in The Dial* on Ibsen and his plays refute the American argument that Ibsen is pessimistic and cynical. In all his articles, written between 1893 and 1906, he emphasizes the "note of noble and passionate idealism" and the "invigorating moral atmosphere" in Ibsen's plays.¹²⁰ He also believed that the social dramas of Ibsen were insignificant compared with Peer Gynt and Brand, because of the "glowing color and poetic imagination" in the latter two.

When Ibsen died, 1906, Payne wrote an appreciation of the works of the dramatist. Throughout the period that brought Ibsen's drama into this country, Payne must have accomplished much in arousing in the American people an appreciation similar to his own.

117. Hapgood, op. cit. "Introduction". p. 5.

118. Ibid., p. 137.

119. Huneker, Steeplejack. p. 159.

120. William Morton Payne, "Henrik Ibsen", in The Outlook. 71:240.

* See chapter on "Magazines" for Payne's articles in The Dial.

HJALMAR H. BOYESSEN, professor at Columbia University in the early nineties, wrote in 1894 the book, Commentary on Ibsen,* which was the first, and for many years the only, American book of criticism on Ibsen's drama. Before his death in 1895, he wrote four articles explaining and interpreting the drama of ideas and Ibsen's drama in particular. In the first volume of The Bookman, 1895, he wrote an article on "The Drama of Revolt" in which he calls the "vital and interesting productions" of Ibsen, Hauptmann, and Sudermann "guide posts pointing the way of probable development of drama during the twentieth century".¹²¹ In the other three, on Doll's House, The Comedy of Love, and The Wild Duck,¹²² 1893 and 1894, he gives a critical analysis of each play and a comment on Ibsen's purpose. He, like Payne, denies that Ibsen is a pessimist and that his dramas are immoral. He calls attention to the satire in Ibsen's social dramas, and to the fine idealism in Peer Gynt and Brand.

As an educator at Columbia University, Boyesen was in a position to make his knowledge of Ibsen and his attitude toward the writer an influence on students and other teachers. His book, which was favorably reviewed in many magazines, was, presumably, well-known at the university. The influence of an admirer of Ibsen in Boyesen's position must have been far-reaching and efficacious.

121. Hjalmar Boyesen, "The Drama of Revolt" in The Bookman. 1:384.

122. H. H. Boyesen, "Ibsen's The Comedy of Love", in The Dial. 14:132.

" " " "Ibsen's Treatment of Self-Illusion in The Wild Duck",
in The Dial. 15:137.

" " " "Doll's Home" in Cosmopolitan. 16:84. 1894.

* Boyesen's Commentary on Ibsen is not in our library. It is out of print.

EDWARD EVERETT HALE, Jr., who wrote dramatic criticism for The Dial in the late nineties and up to 1905, published in 1905 Dramatists of Today, which included informal essays on Rostand, Hauptmann, Sudermann, Pinero, Shaw, Phillips, and Maeterlinck. These essays are not particularly significant for intelligent criticism of the dramatists or for their primacy in introducing the drama of ideas. It had been ten years since Hauptmann, Sudermann, Pinero, and Maeterlinck were first introduced into this country, and Hale does not add new and vital criticism to that already made of the revolutionary dramatists. Hale's book is indicative that Maeterlinck, Pinero, Hauptmann, and Sudermann were by this time well-established and well-known in America.

CHARLES HENRY MELTZER, dramatic critic for the New York Herald (1888-1892) and the New York World (1893-1896), and literary associate of "Course of Modern Plays" given at the Independent Theaters,* was an "honorable exception" to the "prejudiced critics"¹²³ In the "Foreword" to his translation of The Sunken Bell, 1899, Meltzer gave an account of the controversy over the production of Hannele, saying that although the play achieved no general success when it was finally produced, 1894, "it helped to quicken interest in the new movement which was informing an old art with truth and life".

123. Huneker, Steeplejack. p. 159.

* See Independent Theatre Company under "Productions".

Huneker quotes as the best interpretation of The Sunken Bell, Charles Meltzer's: "for my part I incline to regard Heinrich, the bell-founder, as a symbol of Humanity struggling painfully toward the realization of its dream of the ideal truth and joy and light and justice".¹²⁴ Meltzer served to dissipate the idea that all the dramas of ideas were full of pessimism and cynicism.

CLAYTON HAMILTON's criticism of the foreign drama of ideas came too late to have much significance in introducing the drama of ideas as such, but his criticism of Brieux and Strindberg was made at the time when those dramatists were being played for the first time in America, by Laurence Irving and Warner Oland. After seeing Irving's production of The Incubus, Hamilton wrote that Brieux was the "legitimate successor of Emile Augier".¹²⁵ In another article he wrote favorably of both The Incubus and The Red Robe, saying that they reveal "the definiteness of the author's purpose to render real criticism of life" and exhibit "his agile and well-articulated art".¹²⁶

After Warner Oland's production of Strindberg's The Father, 1912, Hamilton remarks that the play had an "emphatic 'succès d'estime'", but he goes on to assert that "Strindberg will never attain an affluent and current popularity in America. We take our life less grimly than this

124. Huneker, Iconoclasts. p. 206.

125. Clayton Hamilton, "European Dramatists on the American Stage", in the Bookman, 31:418. 1910.

126. Clayton Hamilton, "Paucity of Themes in the American Theatre", in The Forum, 41:544.

morbid-minded Scandinavian".¹²⁷ He, like Huneker, recognized the temperament of the American people, which would keep Strindberg's drama from becoming "popular" in the theatre.

Hamilton was one of the earliest critics to write favorably of Strindberg and Brieux, but in 1910 the drama of ideas of Ibsen, Hauptmann, and Sudermann was well-known and generally accepted.

In 1917 Hamilton edited The Social Plays of Arthur Wing Pinero¹²⁸ in three volumes. In this edition Hamilton wrote a critical preface for each play and a general introduction to the edition. In the general introduction he emphasizes the historical importance of The Second Mrs. Tanqueray in the English theatre as the first modern English play with serious social ideals.

127. Clayton Hamilton, "Strindberg in America", in the Bookman. 35:358.

128. Hamilton, Social Plays of Arthur Wing Pinero (New York, 1917). Volumes I and III in Library. Vol. I, p. 5.

Chapter IV. Translators

The translation of the foreign drama of ideas by an American shows as definite a desire to bring it before the public as the production, and the translation probably reached a larger public. However, many of the translations used in America came from England. Of Ibsen the only translations used were those by William Archer. Louis N. Parker and Aylmer Maude respectively made the best translations of Sudermann and Tolstoi.

The translations of drama of ideas published in Poet Lore between 1890 and 1910 numbered at least thirty plays. These translations probably reached more people than the translations published in books, because the magazine was easily available and inexpensive. The subscribers, having the opportunity to read the plays without having had them recommended or criticized beforehand, were able to form their own opinions of them.

In 1894 Richard Hovey, American poet, died 1900, began translating the plays of Maurice Maeterlinck. He translated and published in book form (Stone and Kimball, 1894) The Princess Maleine, The Intruder, The Seven Princesses, Pelléas and Mélisande, Alladine and Palomides, Home, and Death of Tintagiles. Besides the Poet Lore translations, his were the first, and for many years the only American translations of Maeterlinck. Hovey received much praise for his fine translations of these plays.

Edith Wharton's, American novelist, translation of Sudermann's The Joy of Living, published in book form by Scribner's, 1902, is the one that is currently used in America at present.

Charles Henry Meltzer, dramatic critic, translated Hannele and The Sunken Bell for their first productions in 1894 and 1899. Both translations were commended when they were produced. Hannele was published by Doubleday-Page in 1908 and The Sunken Bell by Russell in 1902. Meltzer succeeded in achieving much of the poetic effect intended in the original.

Laurence Irving, producer and actor, translated Gorki's Nachtschl under the title of The Lower Depths for his production in 1911; it was published by Duffield in 1912. The play had been previously translated under the title of Night's Lodging by Edwin Hopkins in 1905.* Irving also translated and produced Brieux's The Incubus, praised by Clayton Hamilton.¹²⁹ The translation of The Incubus was not published.

Warner Oland, in collaboration with Edith Oland, translated Strindberg's The Father for his production of the play in 1912. The two of them also translated Countess Julie, Comrades, Pariah, Easter, The Outlaw, The Stronger, and Facing Death. These translations were published in two volumes by John W. Luce Co., 1912.

Charles E. A. Winslow translated Sudermann's Magda in 1896, published

129. Clayton Hamilton, "Paucity of Themes in the American Theatre", in The Forum. 41:546.

* Edwin Hopkins' translation is used in Types of Modern Tragedy edited by Robert Metcalf Smith.

by Samuel French, 1911. Charles Swickard first translated his Fires of St. John for production in Boston, 1904; it was published in the same year by John W. Luce Co.

A translation of Tolstoi's Power of Darkness was published anonymously in Chicago in book form, 1890, ten years before it received a production in America.

Edwin Bjorkman, American critic, translated fourteen of Strindberg's plays. They were published in 1912 by Scribner's. He lectured on Strindberg's work at the matinee performances of The Stronger and Pariah at the Forty-Eighth Street Theatre, 1912. Bjorkman also translated Schnitzler's The Lonely Way, Intermezzo, and Countess Mizzi.

Ludwig Lewisohn translated all the plays of Hauptmann. These translations were published by the Viking Press in 1912. Lewisohn's Dramatic Works of Hauptmann in eight volumes is the edition chiefly used in university libraries.

These eleven translators are important for the primary, the quality, or the extent of their work.

Note: Barrett Clark in his Continental Drama of To-day gives a complete list of all English and American translations made with name of publisher and date of publication.

Conclusion

The significance of the introduction of foreign drama of ideas into America.

Up until about 1880 the annals of theatre history in the eighteenth and nineteenth century reflect little serious consideration on the part of the public of the theatre as a worthy expression of literary art and an ennobling form of entertainment. At about the turn of the century manifestations that the play was regaining its standing with other forms of literary expression became evident. The public began to demand a higher class of drama. In this movement the introduction of the foreign drama of ideas' new philosophy served to elevate the standards of dramatic art in America as well as in Europe. During the nineteenth century the novel was the accepted means of expressing moral and social ideas. The recognition of the play as a form of expression of serious ideas which would appeal to the public was reflected in the dramatized novel. Many worthy and elevated novels were dramatized. Then the excellent authors turned to drama for expression and the people expected "intellectual meanings" in drama. The drama of ideas helped to create the demand for an expression of high ideals and truth in drama. The critics, like Payne, Hapgood, Huneker, and Boyesen, recognized the uplifting message, the "invigorating moral atmosphere", the excellent theories in the drama of ideas and worked to convince the American public of their worth. The drama of ideas served to illustrate the fact that plays could be beneficial as well as enjoyable,

130. Strang, Lewis, Players and Plays of the Last Quarter Century. 2 Vols. Boston, 1903. See his "Conclusion".

and reawakened the idea that the theatre was a means of expression as efficacious as the novel or essay.

The productions of foreign drama of ideas overcame the indifference of the public and the antagonism of the press and were recognized as worthy drama only after the great actors and actresses took up the dramas of ideas and gave them well-executed productions. The early amateur performances at matinees made the dramas known but they also convinced the few who saw them that Ibsen's plays and those of the other dramatists of ideas were meant not for the stage but for the library. It took the artistic efforts of Mrs. Fiske, Mrs. Campbell, E. H. Sothern,¹³¹ Julia Marlowe, Richard Mansfield, and others who like these found "life-sized" work in the interpretation of serious plays to withdraw the drama of ideas from the category of "closet drama". Their superior interpretations in the early performances of drama of ideas met with the approbation of the public, and the establishment of the drama of ideas as worthy and enjoyable entertainment was accomplished.

The early performances of the drama of ideas aroused controversies among the critics which were reflected in their writing in the newspapers, magazines, and books of the time. On one side were the critics still dominated by the idea that the only worthy dramatist was Shakespeare and that the portrayal of social problems on the stage was immoral. The other side saw in the social satire of the drama of ideas the expression of high ideals, good morality, and truth. The several critics advanced the

131. Woollett, Alexander, Mrs. Fiske, Her Views on the Stage Recorded. New York, 1917.

cause of their favorite dramatist or dramatists by defending them in reviews of their plays and magazine articles eulogizing the character of their work. When the social prejudices toward naturalism, which was shown in the drama of ideas, began to diminish, when the people began to think of drama as having an intellectual meaning and not as a mere theatrical spectacle, the critics no longer found it necessary to write polemical articles on the drama of ideas. Then, about 1906, the native drama began to take the interest of the critics. In 1907 Hamilton was devoting much of his criticism in The Forum to the plays of the American playwrights, Augustus Thomas, William Vaughan Moody, and Eugene Walters, who had learned much from the foreign writers. By this time the dramas of Hauptmann, Sudermann, Ibsen, and Maeterlinck were generally accepted and no longer needed the critics' praise. With the acceptance of these four authors, however, came better and more frequent productions of their plays,¹³² because there was a public demand for them.

That the introduction of serious foreign drama served to bring about a new consideration of drama in colleges is shown in the work of educators like Boyesen, Francke, Baker, and Payne, who expressed their recognition of a new and meritorious drama in the magazines and books of the time. Professor George F. Baker of Harvard, an "inspiring leader in the movement for a better appreciation among educated men of the art of the practical theater", founded a "pioneer course for the study of dramatic

132. The New Theatre, the first big venture toward establishing a national theatre, during its one year of activity, 1910, produced foreign dramas of ideas almost entirely.

composition".¹³³ Boyesen of Columbia University, Francke of Harvard, and Payne in the Chicago high schools must have exerted similar influence toward the public appreciation of dramas as an expression of serious ideas.

133. Eaton, Walter Pritchard, At the New Theatre and Others. Boston, 1910. See dedication.

- Appendix -

PRODUCTIONS OF FOREIGN "DRAMA OF IDEAS"

(in New York if not otherwise stated)

* * * * *

I. HENRIK IBSEN

The Vikings at Helgeland

Single performance by Sargent's American Academy of Dramatic Arts. Date unknown.

Love's Comedy

Few matinee performances in 1908.

The Pretenders

Yale Dramatic Association in 1908 (and on tour).

Brand

New Theatre. 1910.

Peer Gynt

Richard Mansfield. On tour. 1906.

Pillars of Society

Irving Place Theatre in 1899. (In German).
Sargent's Academy in 1891. Lyceum Theatre.
Hammerstein's Harlem Opera House in 1891. Revived in 1904.
Mrs. Fiske in 1910.

Doll's House

Helena Modjeska. Louisville, Kentucky, Macaulay Theatre. Under title of "Thora". 1883.
Mrs. Richard Mansfield, Garden Theatre. 1891.
Mrs. Fiske, Empire Theatre. 1894.
Janet Achurch, Hoyt's Theatre. 1895.
Irving Place Theatre. 1896-97. (In German)
Ethel Barrymore. 1905.

Ghosts

Ida J. Goodfriend. Matinee. 1895.
Irving Place Theatre. 1896-97. (In German).
John Blair. 1899.
Mary Shaw. Matinee. 1906-07.

Enemy of the People

Beerholm Tree. New York and Chicago. 1895.
Single performances.
Julius Hoppe's Progressive Stage Society. 1905.

The Wild Duck

Irving Place Theatre. 1896-97. (In German).
Wright Lorimer. 1906-07.

Rommersholm

Irving Place Theatre. 1897-98. (In German).
Century Players. Princess Theatre. 1904.
Bertha Kalish. 1905.
Mary Shaw. 1906-07.
Mrs. Fiske. 1908.

Lady from the Sea

Irving Place Theatre. 1905-06. (In German).
Grace George. 1906-07.
Dream Players on Tour. 1911.

Hedda Gabler

Miss Elizabeth Robins. Fifth Avenue Theatre.
1898.
Riancho Bates. Washington, D. C., 1900.
Mrs. Fiske. 1904.
Nance O'Neill. 1904.
Alla Nazimova. 1906.

The Master Builder

Chicago Conservatory of Dramatic Art. 1895.
John Blair's Course of Modern Plays. 1900.
Independent Theatre.
Progressive Stage Society. 1905-06.
Alla Maximova. 1907.

Little Eyolf

Chicago in 1895.
Single performances in 1907.
Alla Maximova. 1910. (First important one.)

John Gabriel Borkman

John Blair and E. J. Henley. 1898.

When We Dead Awaken

Maurice Campbell. 1905.

II. GERHART HAUPTMANN

Before Sunrise

Thalia Theatre. (Bowery). Before 1894.
Irving Place Theatre. Before 1894. (In German).

Hampele

Fifth Avenue Theatre. 1894.
Irving Place Theatre. 1894. (In German).

Weavers

Irving Place Theatre. 1895. (In German).

Sunkon Bell

Irving Place Theatre with Agnes Sorma. 1897. (In German).
E. E. Sothorn, Boston, Hollis St. Theatre. 1899.
John Blair's Course of Modern Plays. 1900.

Teamster Henschel

Irving Place Theatre. 1899. (In German).

Lonely Lives

Irving Place Theatre. 1898. (In German).
Sargent's Academy, Empire Theatre, 1902.

Coming of Peace

Ravinia Park, Illinois. 1907. With Milton Sills.

Colleague Crampton

Irving Place Theatre. 1895. (In German).

III. HERMANN SUDERMANN

Maeda

Helena Modjeska and Otis Skinner. 1893-94.
Irving Place Theatre with Charlotte Durrant, 1893. (In German).
With Lucie Freisinger, 1894. (In German).
Sarah Bernhardt, Abbey's Theatre. 1896. (In French).
Eleanora Duse, Fifth Avenue Theatre. 1896. (March).
Played as Casa Paterna in Italian.
Mrs. Fiske. 1899.
Mrs. Patrick Campbell. On tour. 1901-02.

Jok of Living

Mrs. Patrick Campbell. Garden Theatre. 1902.
Irving Place Theatre. 1903-04. (In German).

St. John's Fire

Irving Place Theatre. 1901. (In German).
Nance O'Neil. Columbia Theatre, Boston. 1904.

Honor

Sargent's Academy. Criterion Theatre. 1905.

John the Baptist

Irving Place Theatre. 1901. (In German).
Sothorn-Marlowe Company on tour. 1906-07.

Sodom's End

Irving Place Theatre. 1892-93. (In German).

Fritschen

Irving Place Theatre. 1902. (In German).

Flower Boat

Irving Place Theatre. 1906. (In German).

The Vale of Content

Irving Place Theatre. 1896. (In German).

IV. MAURICE MAETERLINCK

The Intruder

Sargent's American Academy of Dramatic Arts.
Berkeley Lyceum. 1893.

The Blind

Sargent's Academy. 1894.

Pelleas and Melisande

Mrs. Campbell, Victoria Theatre. 1902.

Interior

Sargent's Academy. Carnegie Lyceum. 1896.

Alladine and Palanquin

Sargent's Academy. Carnegie Lyceum. 1896.

Ariane and Blue Beard

Metropolitan Opera House. 1911.

Sister Beatrice

New Theatre. 1910.

Hanna Vanna

Irving Place Theatre. 1903-04. (In German).
Bertha Kalich. Manhattan. 1905.

The Blue Bird

New Theatre. 1910.

Mary Magdalene

New Theatre. 1911.

Joyzelle

Sothern-Marlowe Company, on tour. 1906-07.

V. MAXIM GORKI

Lower Depths

Irving Place, as "Nachtsyl", 1902, revived 1905.
Russian Company, with Paul Ulenoff and Alla
Nazimova in 1905-06.
Laurence Irving, as "Lower Depths", 1911.

VI. COLEMAN TOLSTOI

Power of Darkness

Sargent's Academy. Three Acts. 1900.
Jews in Bowery Theatre. With Jacob Adler. 1901-02.
Irving Place. 1905. (In German).

Resurrection

Hammerstein's Victoria Theatre. 1903-04.

VII. ARTHUR SCHNITZLER

Liebelel

Irving Place Theatre. 1896. (In German).
As Flirtation, by Progressive State Society,
Berkeley Lyceum. 1905.
As The Reckoning, by Katherine Grey, Berkeley
Lyceum. 1907.

The Green Cockatoo

Irving Place Theatre. 1907-08.
Mr. and Mrs. Fiske. Lyceum Theatre. 1910.

Last Masks

Irving Place Theatre. 1907-08. (In German).

Literature

Irving Place Theatre. (Given occasionally before
1908). (In German).
Madison Square Theatre. 1908.

Farewell Supper

Charlotte Wiche. 1905. (In French).

VIII. AUGUST STRINDBERG

The Father

Warner Oland. Berkeley Lyceum. 1912.

Countess Julie

Russian Company. Paul Orloff and Alla Nazimova.
1905. (In Russian).
Matinees in English. 1913.

The Stronger

Matinees in 1912. By the Drama Committee of the
MacDowell Club. 48th St. Theatre.

Pariah

Matinees in 1912. By the Drama Committee of the
MacDowell Club. 48th St. Theatre.

IX. EUGENE BRIEUX

The Red Robe

Irving Place. 1903. (In German).
Rejane. 1904. (In French).
Lyric Theatre. 1904.

The May Bees

As Incubus, by Laurence Irving. Hackett Theatre. 1909.
As Affinity, by Laurence Irving. Hackett Theatre. 1909-10.

Three Daughters of M. Dupont

Laurence Irving. Comedy Theatre. 1910.

Damaged Goods

Fulton Theatre. 1913. (Under auspices of Medical
Review of Reviews). By Richard Bennett.

X. PAUL HERRIEU

The Enigma

Olga Nethersole. 1905-06.

The Passing of the Torch

Drama Players. Chicago. 1912.

The Labyrinth

Olga Nethersole. 1905-06.

The Awakening

Olga Nethersole. 1907-08.

Know Thyself

Arnold Daly. 1910.

XI. GEORGE BERNARD SHAW

Mrs. Warren's Profession

Hyperion Theatre. New Haven. 1905.
Garrick Theatre. 1905.
Arnold Daly. 1905.

Arms and the Man

Richard Mansfield. Herald Square Theatre. 1894.

Candida

Princess Theatre. 1903.
Arnold Daly. Berkeley Lyceum. 1904.

Man of Destiny

Sargent's Academy. Empire Theatre. 1899.
Arnold Daly. 1904.

You Never Can Tell

Garrick Theatre. 1905. Arnold Daly.

The Devil's Disciple

Richard Mansfield. 1897-1900. (Hagood).

Caesar and Cleopatra

New Amsterdam Theatre. 1906.

Conversion

Ellen Terry, Empire Theatre. 1907.

Man and Superman

Hudson Theatre. 1905. Robert Lorrains.

How He Lied to Her Husband

Berkeley Lyceum. 1904.

John Bull's Other Island

Arnold Daly. 1905.

XII. SIR ARTHUR WING PINERO

The Second Mrs. Tangueray

Kendalls. Star Theatre. 1893.
Mrs. Patrick Campbell, on tour. 1902.

The Notorious Mrs. Ebbensmith

John Hare. Abbey's Theatre. 1895.

The Gay Lord Cuck

John Hare. About 1900.

Iris

Criterion Theatre. 1902.

Letty

Hudson Theatre. 1904.

His House in Order

Empire Theatre. 1906.

Thunderbolt

New Theatre. 1910.

Mid-Channel

Empire Theatre. 1910.

XIII. HENRY ARTHUR JONES

The Liars

Empire Theatre. With John Drew. 1898.

Michael and His Lost Angel

Empire Theatre. With Henry Miller and Viola Allen. 1896.

Mrs. Dane's Defense

Empire Theatre. 1901.

The Evangelist

Knickerbocker Theatre. 1907.

The Hypocrites

Charles Frohman production. 1906-07.

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